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$\Lambda\Theta=\Phi$ /UVIVI/1: $\Theta\Phi$ 4/ONTA ([Pogus](#))

Un deuxième disque chez Pogus pour le compositeur sud-africain d'origine grecque Dimitri Voudouris. Sa démarche est très complexe et conceptuelle - et voilée d'une épaisse couche de verbosité académique. Mais il y a là des œuvres intéressantes, étonnantes même, comme $\Lambda\Theta=\Phi$ pour ensemble robotique interactif de 24 haut-parleurs, ou encore 1: $\Theta\Phi$ 4, synthèse chantante pour quatre voix féminines artificielles. Beaucoup de liens à faire entre la vie quotidienne et les sources et processus au travail dans l'œuvre de Voudouris. Une musique dense, plutôt hermétique, qui s'approche par écoutes répétées pour en déciphérer les codes.

A second Pogus CD for Greek-born South-African composer Dimitri Voudouris. His artistic approach is very complex and conceptual - and shrouded in academic lingo. But his oeuvre includes some interesting, even surprising works, such as $\Lambda\Theta=\Phi$ for a 24 speaker interactive robotic ensemble, or 1: $\Theta\Phi$ 4, a singing synthesis for four artificial female voices. Lots of ties between daily life and Voudouris' sources and processes. Dense music, hermetic. I'll need several listens if I intend to decipher its codes. **Francois Couture** Jan/2011

Concertzender - Nederland

<http://www.concertzender.nl/programmagids.php?date=2011-01-24&month=0&detail=46882>

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Muzikale chemie van Dimitri Voudouris. De Zuid-Afrikaanse, in Griekenland geboren, componist Dimitri Voudouris weet natuurkundige principes op een subtiele wijze te verweven in zijn elektro-akoestische composities. Als afgestudeerd chemicus pakt hij zijn composities op een unieke, analytische wijze aan. Van Afrikaanse instrumenten tot een groot koor, van biomechanica tot bewegingstheorieën, de 49-jarige Dimitri Voudouris schept een nieuw klankuniversum via de laatste computertechnologie.

Samenstelling: Mark van de Voort Feb/2011

Modisti

<http://modisti.com/11/2011/03/10/vital-weekly-771/#ixzz1IpGUpYjk>

A second release by self-taught composer Voudouris for Pogus, a composer from South Africa of Greek birth. Here he presents four new works of an abstract level with cryptic titles, of interest for lovers of true computer generated music. "Voudouris bases his technical and theoretical compositional approach on research of cognitive psycho-acoustic behavioral patterns in humans, and the behavior of sound in relationship to continued environmental changes." Reading the booklet and doing my best to comprehend it, it is clear that Voudouris creativity is channelled through highly theoretic interests and make each composition the result of some kind of research. The opening piece is "for text to speech synthesis with computer assisted processing for 24 speaker interactive robotic ensemble". A work that like many others is about communication between man and machine. So be it. But what is the statue of this 'interaction' exactly? For me as a listener it is impossible to detect wher

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how this interaction is happening. "4" is a "singing synthesis for four artificial female voices". The most quiet piece of all four. He works with aspects of voices that sing in greek, spanish, portuguese and italian. Again this is what I got from the liner notes. But it is not possible to hear this. This may be not the aim of Voudouris. 'Onta' is for voice and electronics. This lengthy piece (28 minutes) is also the one I liked most. The music is very open which makes it possible to follow all manoeuvres and see all colors and to enjoy all subtle changes that constantly occur. Here I started to forget about Voudouris experimental interests, and I just enjoyed the Music. That is what I'm aiming it **(DM)** 10/03/2011.

The Sound Projector

<http://www.thesoundprojector.com/2011/01/26/aura-absence/>

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Born some ten years earlier than his compatriot above, not that age matters, is Dimitri Voudouris who is fact South African but was born in Greece. Pogus has assembled a handy collection of this self-taught electro-acoustic composer, and $\Lambda\Theta=\Phi$ / UVIVI / 1:0φ4 / ONTA (POGUS PRODUCTIONS P21056-2) displays an impressive range of avant-techniques and methodologies – computer-assisted composition, graphical scores, treated voices, loudspeaker set-ups, and an interactive troupe of robots on the astonishing 25-minute composition which opens the record. Voudouris provides concise notes in the booklet, and a cursory skim reveals he is brimming with strong ideas about language, emotion, psychology, and contemporary society. Unsettling, uncomfortable music with a rigorous core of steely intellect; what with the alienised processed voices and the general sense of malaise abiding here, I would guess that label boss Al Margolis recognises a kindred spirit and some musical parallels akin to his own If, Bwana endeavours. Very good! - **Ed Pinset** 26/01/2011

Dimitri Voudouris
ΑΛΘ=Φ / UVIVI / 1:Θφ4 / ONTA
Pogus

[Paris-Transatlantic:09/2011]

http://www.paristransatlantic.com/magazine/monthly2011/09sep_text.html

A South African of Hellenic descent, multi-talented Dimitri Voudouris creates stimulating computer music soundscapes, paying special attention to the dismemberment of the human voice within frameworks exploring "psycho-acoustic behavioral patterns" in constantly mutating environments. This follow-up to the outstanding *NPFAI.1 / PALMOS / NPFAI.3 / PRAXIS* on the same imprint pursues the same distinctive sonic research, which the composer promotes by recurring to incredibly complex formulas (partially "explicated" by equally intricate graphic scores and meticulous liners). It requires some application on the part of the listener, due to the lengthy duration of the disc at over 73 minutes, but the rewards are compelling. **ΑΛΘ=Φ** is an "attempt to attach language to emotions" through the construction of pre-linguistic expressions via TTS (Text To Speech Synthesis) and an ensemble of 24 speaker interactive robots, an erratic hotchpotch that connects with our perceptive system with a certain ease despite the profusion of phonemic snippets and bizarre mutations thereof. **Uvivi** (Zulu for "daybreak") is a piece for dance (!) based on a Helbing equation, a mathematical procedure which takes into account "the linearity and infinite memory in the kinetic flow of vehicular traffic". Who could imagine that cars stuck in traffic jams in Mozambique (where the main data for this study was gathered) could produce such evocative aural shades in terms of non-linear digital sonorities? While **1:Θφ4** is a gorgeous paradigm of unearthly synthetic singing derived by disassembling components from four different languages (Greek, Spanish, Portuguese and Italian), the 28-minute **Onta** (Greek for "beings") really tests the listener's persistence with its ceaseless contrasts, implosions and explosions symbolizing the energies animating life in a city or familiar environment. "Encounters, events, architecture, weather, gesture, (mis)behaviors – all become means of interaction". Voudouris is surely the first to realize that no words can explain the fractal involvedness of the ensuing concoction.—**Massimo Ricci**

Neural :it.

http://www.neural.it/sound/2011/09/dimitri_voudouris_uvivi_14.phtml

ΑΛΘ=Φ / UVIVI / 1:Θφ4 / ONTA : Pogus

The second release for the label Pogus by the Greek-born South African composer Dimitri Voudouris, an artist whose output is never predictable, focuses on the psycho-acoustic nature of auditory phenomena and on the characterizations they assume in different human relations, in macro-contexts, in daily events and in less complex dynamics. It is precisely the morphological study of each sound source that is the starting point from which Voudouris restores some degree of order, organizing sensitive blocks of elements and frequencies - micro-environments that make up the structure of the entire project. "All Tracks in this album to be played loud" warns the author, confirming the chaosmotic nature of a work with a thousand paths – one that is both elusive and extremely dynamic. The collage of sounds, arranged between voices and digital machinery, also draws on more traditional techniques of electroacoustic improvisation, without ever relaxing its tension, creating an imaginative landscape, multi-faceted, ever-changing and reverberating.

Aurelio Cianciotta 27/09/2011

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<http://ronsen.org/monkminkpinkpunk/20/voudouris.html>

ΑΛΘ=Φ / UVIVI / 1:ΘΦ4 / ONTA CD [Pogus]

This listener had very kind words for Voudouris first record, and this one does not disappoint expectations. Like the earlier release, this collects four novel explorations of computer processing. Like Iannis Xenakis or John Cage, Voudouris excels at transforming some data set from the world into material that is used for his compositions. For example, the piece “UVIVI” uses data gathered from traffic patterns around a pothole on a road in Mozambique to create a mass of computer-generated sirens of various pitches and densities. One can't help but to compare the sound to Xenakis' UPIC program, a complex synthetic sound, rich but not at all harmonic. That is as easy to comprehend as it gets, the three other pieces are based on more inexplicable and creative strategies. “ΑΛΘ=Φ” uses speech synthesis to “attach a language to emotions, an area that normal language fails, at the same time attempting to address an emergency in a world where imperfection is becoming less tolerable to social pressure.” These sounds, sometimes sounding like voices, sometimes like horns, sometimes like electronic noise, are then routed through a sixty foot by sixty foot performance space in which twenty-four “robot” loudspeakers listen to the other robots and adjust their position/volume accordingly. Voudouris explains the situation in much more theoretical and technical detail on his . What we hear, and I don't know if it is the signal routed to the robot speakers, what the robot speakers hear, or a stereo mix of what transpires in the performance space, is a swarming mass of noises. I am reminded of Eric Cordier's masterpiece **Stéllaire Holostée** in which sounds are sent to hundreds of wall-mounted speakers and what we hear (on the CD) is the signal sent to the speakers, not the sound of the speakers rattling against the walls. Complex, heterodox, scientific... this is an amazing production of new sounds and ideas. *review by Josh Ronsen* issue 20 :: September 2011

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ΑΛΘ=Φ; UVIVI; 1:ΘΦ4 ; ONTA (P21056-2) - Pídelo

De origen griego aunque establecido en Sudáfrica, **Dimitri Voudouris** (1961-) cursó estudios de Farmacia, Ciencia de la Religión, Antropología Socio-Cultural y Filosofía. A partir de los años noventa y de forma autodidacta inicia su carrera compositiva basada particularmente en la investigación de patrones de comportamiento psicoacústico en el individuo. Desde entonces ha compuesto obras instrumentales y electroacústicas así como varias producciones para teatro y danza. Sus intereses socioculturales le han llevado a investigar a propósito de la supervivencia de la música en el siglo XXI y acerca del impacto que la tecnología y los media tienen en el compositor. En 2003 fue nombrado director de NewMusicSA, una organización que promueve la difusión de la música contemporánea en Sudáfrica. Voudouris fue además artífice de Unyazi, el primer simposio-festival de música electrónica celebrado en el continente africano. Sus composiciones han sido difundidas en África, obviamente, aunque también en diversos países europeos, Canadá y Australia.

Tras un superlativo primer CD de Voudouris aparecido en 2006 en Pogus Productions ("NPFAL.1"; 'Palmas'; 'NPFAL.3'; 'Praxis'), Al Margolis, dueño del sello estadounidense, vuelve a insistir en la producción de nuestro protagonista publicándole en 2010 este nuevo monográfico de trabajos electroacústicos.

Un registro con excelente sonido y alto rango dinámico para una música del ciberespacio que Voudouris concibe a partir de algunas inquietudes de calado teórico. Así es, las cuatro realizaciones electrónicas aquí incluidas constituyen representaciones eminentemente abstractas de esas inquietudes: un estudio acerca de la interacción comunicativa entre el hombre y la máquina ('...', para formación de veinticuatro altavoces robóticos y compuesta mediante ejercicios de síntesis del habla y tratamiento del sonido asistido por ordenador); ciertos efectos musicales obtenidos de la observación del tráfico rodado en Mozambique ('**UVIVI**', música por ordenador para una creación teatral de danza contemporánea); la exploración de la voz humana como un complejo de expresión oral, escrita y maquina ('...', síntesis del canto para cuatro voces femeninas artificiales); y finalmente, la consideración de la movilidad del individuo en la gran ciudad y sus experiencias cotidianas en ella como posible modelo de interacción musical o práctica estética ('**ONTA**', para voz -Alecia Van Huysteen- y electrónica). Cuestiones o motivos todos ellos de endiablada complejidad cuya plasmación musical acaba resultando, sin embargo, de lo más estimulante. Voudouris obra con habilidad en materiales severamente procesados, dando forma a ambientes sonoros de una densidad y contundencia expresiva que rayan en lo alucinante.

1. '...' (2005-2008); **2.** 'UVIVI' (2008); **3.** '...' (2007); **4.** 'ONTA' (2003-2005). Al CD le acompaña un libreto de doce páginas conteniendo descripciones y diagramas de las cuatro piezas así como notas biográficas.

La Folia

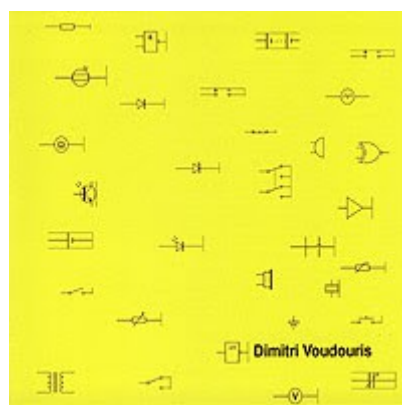
<http://lafolia.com/archive/covell/covell201111ea13.html>

Dimitri VOUDOURIS: $A\Lambda\Theta = \Phi$ (2005-08); **UVIVI** (2008); **1: $\Theta\phi$ 4** (2007); **ONTA** (2003-05). **Pogus P21056 2**

The open minded will set aside Voudouris' opaque titles and impenetrable notes and discover four works whose **concrète** techniques confound associations. At its premiere, 24 robotic speakers dispersed **$A\Lambda\Theta = \Phi$** 's linguistically impossible synthetic sounds which chart an emotionally pure pre-language. Its title derived from the Zulu for "daybreak," **UVIVI** pairs with choreography. Automobile traffic models (on Mao Tse Tung Avenue) dictated the piece's events. **1: $\Theta\phi$ 4** works with voices and computerized speech synthesis. Like the substantive **$A\Lambda\Theta = \Phi$** , **ONTA** for voice and electronics portrays the city as stimulant. Vocalist Alecia Van Huysteen becomes absorbed within **ONTA**'s density. - **Grant Chu Covell**

Dimitri Voudouris: Electro-Acoustic Music

<http://classicalmodernmusic.blogspot.com/2013/08/dimitri-voudouris-electro-acoustic-music.html>



Greek-born Dimitri Voudouris (b 1961) writes electro-acoustic music in the grand manner. Like Xenakis and Stockhausen before him, he favors long audio-audible poems that utilize complex sounds in an almost symphonic manner, except this is high avant garde in result. And he does not remind of either composer in any concrete way. He does sound very much individual, original.

His four-work release on Pogus (21056-2) brings some important music to our attention. Complex pitch-noise constructions come together and undergo extensive development and transformation in the long-formed pieces we hear. According to the liner notes, he "bases his technical and theoretical compositional approach on research of cognitive psycho-acoustic behavioural patterns in humans, and the behaviour of sounds in relation to continued environmental changes." Hearing in this case is believing.

The music is more in the realm of flowing sustained soundscapes than it is a matter of serialist hot-potato passing. And for such flow the music is invitingly narrative-like. Each work seems a story in sound with no literal meaning but quite meaningful in an abstracted way.

Voudouris to my mind is a major voice in the electronic music of the present. For all that this release gives you an excellent sampling of what he is about. All Gyro Gearloose folks like me will find it most pleasingly enveloping. Thursday, August 29, 2013 - **Grego Applegate Edwards**

his VOICE

<http://www.hisvoice.cz/en/articles/detail/1445>

DIMITRI VOUDOURIS: ΑΛΘ=Φ / UVIVI / 1:ΘΦ4 / ONTA 15. 7. 2013

Pogus Productions (<http://www.pogus.com>)

It is not the first time Pogus has ever worked on the work of Greek composer Dimitrios Voudouris (born in 1961 in Athens), who docked in South Africa and occupies a significant position in the field of electronic music. As on the previous album, the name of the album consists of song titles, which I can not transcribe exactly because I do not have a Greek script on my computer. This is in the first and third compositions, the even ones are drawn with a Latin and are called UVIVI and ONTA, which does not reveal much to you. These are four variations, based on computers, electronics, field recordings, sublimation of human voices into abstract forms in synthesized form as well as zombie performance (all of which is thoroughly explained in the composer's notes, including various graphs, and I would have to describe many pages here to reproduce them). What is important, however, is that new and new audio messengers are waiting for us in their unbridled swarming and when the author seems to have exhausted all sound packs, he will come up with unpredictable loud surveys or bumps, like a chain, a sub-machine submarine, and then rolling emerging.

From the very beginning, it's a shattering clutter with oblique gusts, and in the overturned fragmentation of Voudouris the music is bulging in front of me as a bulldozer (his note says: all the songs on this album play loud!), His noise wall rages to the bustle of cries, is frightened to terrible and horrified that once again a different melange of bloody jump, morse-like eruptiveness or gruesome swelling will come upon. It would seem that I am going to get out of this irritation because it is labelled as a accompaniment to the performance of the contemporary dance theater, but the evocation of rotting dancing, based on Mozambique suburban recordings, seems to me more like a misty lobe like drag, like klapping panopticality in traffic jam. Similarly, the synthesis of four artificial female voices is a leaky, but the cluttering, and the twenty-eight-minute ONTA, denying voices with exhausting whimpering, purposive wailing, or lingering wrinkles, is a jolt of shuffling, jolting, and gnawing. Voudouris is unimaginable in the field of human resource blending into abstraction technologies, regrouping of various sound sources and re-engineering them into psycho-acoustic changes. And most importantly: unpredictable modulation of various sound sources and their re-imaging into psycho-acoustic transformations can not be overlooked. And most importantly: unpredictable modulation of various sound sources and their re-imaging into psycho-acoustic transformations can not be overlooked. And most importantly: unpredictable.

Comments

Kasper T Toeplitz - I not only like your music but also think you are one of the very few composers doing not only something interesting with the "new" technology, but also something sensible. Or so do I feel!! **09/07/2011**

Gerard Houbertte [Art Zoyd]- I discovered your music on Cd NPFAI.1...Congratulations!. I like much these musical atmospheres !...**22/01/2012**